6-1-1896

Volume 14, Number 06 (June 1896)

Theodore Presser

THE ETUDE AND MUSICAL WORLD

VOL. XIV. PHILADELPHIA, PA., JUNE, 1896. NO. 6.

THE ETUDE.

PHILADELPHIA, PA., JUNE 1896.

A Monthly Publication for the Teachers and Students of Music.

SUBSCRIPTION RATES $1.50 per year (payable in advance).
Two Subscriptions or two years in advance.....$1.35 each.
Three Subscriptions or three years in advance..... 1.30 each.
Single Copy.....15 cents.
Foreign Postage.....48 cents.

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THEODORE PRESSER,
1708 Chestnut St., Philadelphia, Pa.

Entered at Philadelphia P. O. as Second-class Matter.

Musical Items.

HOME.

JOSEFFY sailed for Europe May 19th.

IT has been discovered that this country pays $90,000,000 annually for grand opera. Yet for all this cash it gets no credit for musical culture.

W. J. HENDERSON, the well-known music critic of the New York *Times*, has retired from that newspaper and has joined the staff of the New York *Journal*.

THERE is a plan on foot, with William Steinway as its chief projector, to establish a second chair at Columbia College. This is to be a chair of Musical Æsthetics, designed to offer such instruction as is necessary to the cultivation of an intelligent appreciation of music.

THE St. Nicholas Skating Rink, of which Cornelius Vanderbilt, John Jacob Astor, George Gould, and others are stockholders, is nearly completed, and this summer it is to be used as a mammoth concert hall, and negotiations are in progress with Seidl and other noted conductors of bands.

THE Henschel song recitals have been great successes, especially from the art standpoint. THE ETUDE advises its readers to attend all recitals possible of a high artistic value because of their very great value in the formation of taste, and because first-class artists furnish an invaluable model for the aspiring student.

DURING the past musical season some of the leading piano houses have given series of recitals, not only of piano music, but also string and vocal music. These recitals have been of great value to the musical public, and especially so to music students, for the music has been of the best, both as to rendition and composition.

THE Music Teachers' Associations, both National and State, meet the last of this month and the first of next. The wide awake and progressive music teachers find them of the greatest help in stimulating their activities, and in furnishing new ways of working, which helps to lift them out of ruts. Advanced music pupils find them helpful, especially their recitals and concerts, and by contact and conversation with the noted musicians and artists.

PADEREWSKI'S first two American tours are recorded in the annals of music as the most brilliant successes ever won in this country by any instrument performer. Great as was the success of the first tour in 1891–1892, that of the second, in 1893–1894, was even more remarkable, the gross receipts of seventy concerts being stated as about $180,000, and Paderewski's net gains in proportion to the number of concerts given about eight times as much as Rubinstein received for two hundred and fifteen concerts in 1872.

WALTER DAMROSCH was last season a competitor of Abbey & Grau in the operatic field, but he has made an arrangement with them for the next season. They have signed an agreement by which Mr. Damrosch is to have the Metropolitan Opera House for a spring season of German opera, and also to have the use of the principal artists of the Abbey & Grau Company for occasional French and Italian opera outside of New York city. He also has arranged with his Symphony Orchestra that the members are to be partners with himself in the concerts they will give. They will be held together on the co operative plan, every one sharing in the expenses and profits.

FOREIGN.

IT is with great regret that the musical world learned that Mme. Clara Schumann had had an apoplectic fit.

JOSEF HOFFMANN will be here next fall, opening the season in New York, November 10th, at the Metropolitan Opera House.

SAINT SAENS, who has not practiced for two years because of pressure of work, has permanently retired from the public platform as a pianist.

ETELKA GERSTER, who, since retiring from the stage, has been living quietly in Bologna, Italy, is about to open a conservatory of music in Berlin.

VERDI is said to be putting the finishing touches to an opera on the subject of Shakespeare's "Tempest," in which M. Maurel is to appear as Caliban.

AN hitherto unknown overture by Franz Schubert, which is declared to be authentic by Viennese experts, is in the possession of Herr Nicholas Dumba, of Vienna.

A MOZART Memorial was unveiled by the Emperor of Austria. The statue of Mozart is nine feet in height, and the base is adorned with two scenes from Don Giovanni.

A BIOGRAPHY of the Norwegian composer, Edvard Grieg, is announced at Dresden. It will be based on information given by the composer and documents furnished by him.

TERESA CARRENO, who lately renewed her successes after a temporary retirement from the concert stage, has finished the composition of a string quartet, which will soon be performed in Berlin.

OVERTURES have been made to bring Guilmant back here for a second concert tour. The plan is perfected and awaits only permission from the authorities for the great organist to leave Paris.

THE city of Guanajuato, in Mexico, has a magnificent opera house that has just been completed at a cost of $1,500,000, and was twelve years in building. It belongs to the Government, which assumes all expense connected with running it, save that of lighting, the company playing receiving the gross receipts with that reduction.

IN the course of the new constructions in the Wæhrling suburb of Vienna an old haunt of Franz Schubert has been opened. It was established as a cabaret with a garden attached in 1771, and in the garden still stands an old chestnut-tree, beneath which Schubert composed his "Hark, Hark, the Lark," to Shakespeare's words. At present it bears the sign of "Schubert's Garden."

THE JOHANN SEBASTIAN BACH AND GEORGE F. ROOT MONUMENT FUND.

IN the May issue of THE ETUDE we made an appeal to the musical profession for contributions for erecting monuments to Johann Sebastian Bach and George F. Root. THE ETUDE has subscribed $5 to each fund, and asked its readers to join in the good work. We have received contributions from the following:—

E. B. Trevitt, Carl Reinecke Society of Portland, Ore.....	$5 50
Henriette Schilfarth Straub.....	2 00
Mrs. Nellie Strong Stevenson.....	1.00
Elmer Harley.....	.50

These contributions are all for the Bach monument. We have forwarded the amount to Pastor F. G. Tranzschel, President of the Bach Monument Committee, Leipsic. If there are any others who wish to contribute to this worthy cause, we shall be glad to forward their contributions.

PRIZE ESSAY.

SECOND SERIES—FIRST PRIZE.

THE THINKING STUDENT.

BY EDWARD DICKINSON.

EDWARD DICKINSON.

EDWARD DICKINSON was born in West Springfield, Mass., in the year 1853. He studied music of local teachers in Springfield and Northampton, Mass., fitted for college in Northampton, studied in Boston for a year with J. C. D. Parker, piano, and E. H. Torrington, organ, and graduated from Amherst College in 1876. Prof. Dickinson held positions as church organist in Springfield during his college course, and after leaving college spent a year and a half on the editorial staff of the *Springfield Republican*, abandoning journalism for the musical profession in 1878. He studied in Boston with Eugene Thayer for one year and took a position as organist at the Park Congregational Church in Elmira, N. Y., in 1879; was appointed Director of the Musical Department of the Elmira College in 1883 and held that position until 1892, when he resigned to accept a position in the Oberlin Conservatory of Music. During 1885-86 he studied in Berlin, giving special attention to musical history, hearing lectures from Prof. Spitta at the Berlin University; again in 1888-89 studying with Karl Klindworth, piano, and D. W. Langhans, history of music, and again in 1892-93, devoting all the year to the study of musical history and preparing lectures for Oberlin. He is at present professor in Oberlin College, teacher of musical history and æsthetics and of piano in the Oberlin Conservatory. Prof. Dickinson has also given lectures in the Oberlin Theological Seminary on the history of church music. He makes a specialty of both musical history and criticism, lecturing four times a week, throughout the year, to large and growing classes. "A Guide to Musical History," consisting of synopses of lectures and a bibliography of the subject, and a pamphlet dealing in a similar way with the subject of church music, have been published by Prof. Dickinson.

The more one studies the art of music teaching the more he realizes the complexity and the delicacy of the factors that are involved in success. He finds that an exact, systematized, and comprehensive knowledge of the principles of technic and interpretation is but the preliminary condition: the ultimate problem is the effective application of this knowledge to individual cases. In a word, the art of teaching lies in getting the best work ont of a pupil of which that pupil is capable. So far as the pupil's own part in the process is concerned, progress depends upon three elements, viz.: (1) original musical aptitude, (2) ambition and working power, (3) proper methods of work, intelligent adaptation of means to ends. The first is of course beyond the teacher's control; the second essentially so; the third is the province in which the teacher acts. It is for the teacher so to guide the pupil's effort that it will be definitely and economically directed, each defect laboriously repaired, all excellencies as they are gradually developed woven together into a symmetrical, satisfying whole. The full value of the personal equation must be recognized, the need and the provision for the need adjusted in such fine relations that no time or labor is wasted in misdirections.

In this difficult task the teacher should have the active and thoughtful co-operation of the student. The purpose of this paper is to show that this supreme requisite of correct, intelligent, economical practice must not lie in the consciousness of the teacher alone. Pupils and parents often seem to assume that the burden of contriving, reasoning, and stimulating rests wholly upon the teacher, that the learner is merely a puppet to be controlled solely by the teacher's superior will. In most cases, therefore, the pupil works mechanically, making a merit of blind obedience, exerting no real activity of brain, with mind always fastened upon concrete instances, never upon general principles, acquiring no independent reasoning power or grasp of imagination. The result is that the mind does not develop with the hand. The student whenever thrown upon his own resources for a time is entirely helpless, he fails to grasp the true purpose of all education, even the most special, which is to confer self-reliance and the ability to apply general knowledge to practical individual emergencies. The best work of the teacher, therefore, is to make his pupils think, to train them in such a large and thorough fashion that they may be able to get along without him.

Everyone who is familiar with the present methods of instruction in our schools and colleges knows that stress is more and more laid upon original, independent thought and investigation. In a great number of departments the day of the single text-book has gone by. In history, literature, political economy, etc., students are sent directly to the sources and authorities, and encouraged to draw conclusions for themselves. In the sciences they are sent, as soon as possible, into the laboratory and the field. This method begins even in the kindergarten, where the little ones are taught to observe and compare, and use the play impulse as a means of knowledge. To develop the power of patient, accurate, fruitful thinking is the ultimate aim of all education, both general and special, for it is found to be the condition of the best success both in the higher efforts of mind and also in the narrowest, most mechanical pursuits.

Music teaching must fall in with this characteristic modern tendency, otherwise it cannot make good its present claims to a place in the large scheme of education. The student must not be allowed to remain a dry plodder and imitator. He must bring to his work an active mind, vitalizing his task with invention, always seeking to better his instruction, obtaining knowledge from living example as well as from precept, testing rules by personal experience, reaching out for suggestion to every possible source, guiding and molding his work by reason. Science must of course be exact in its methods, but it must also have freedom. A good teacher will possess this freedom under law; but what he claims for himself he must not altogether deny to his pupil. When a student has learned how to study, he is already far on the road to success; but he will learn this not merely from his teacher's injunctions, but also by making an intelligent use of his own observations. He must know himself, his own weaknesses and needs, and learn how to supply them by experience. He must learn as soon as possible to frame in his mind an imaginative conception of how certain passages and effects ought to sound. "A young artist," says Ruskin, "ought to understand the truth of what he has to do; felicitous execution will follow as a matter of course." This, like many of Ruskin's dogmatic assertions, is only a half truth—felicitous execution will not follow "as a matter of course;" but without the perception of the truth of what is to be done, the execution will certainly not be felicitous at all; it will be at the most crude, imitative, and mechanical. If a scale or an arpeggio is to be mastered, the player must first have a conception of how an evenly-balanced, distinctly articulated passage sounds; he will obtain this conception partly through his recollection of good playing which he may have heard, but still more by forming a mental impression of a perfect execution. An effect of tone by means of touch or pedal, a perfect *crescendo* or *diminuendo*, must first exist in thought. So, too, in the higher province of expression or interpretation, the player must strive to enter by imaginative sympathy into the mind of the composer, to think the work as the composer thought it, to conceive the work as a unity, an organism, all the details serving a coherent and developed purpose. If the player thinks a passage or composition right he will play it right. It is astonishing sometimes to see how technic develops under the spur of a vividly realized conception and the consequent enthusiasm. Something more than care and patience is involved in such method as this. So, too, in refining and perfecting details the student must be taught to work rationally and not at hap hazard. He must be encouraged to think and experiment, to prove many things, and decide for himself what seems best. Thus in such matters as fingering, phrasing, etc., let him use his wits—he will often decide wrongly, but far better so than to use no thought at all, following the printed or written fingering, pedaling, and phrasing in a dull, passive obedience. "Do you know that you play that passage right?" a teacher may ask; "would you know that it was right even if I said it was wrong? If you do not, then your playing it right is no credit or benefit to you."

I am not advocating premature self-reliance or impatience of rule and command on the part of pupils. Far from it, for experience will show that thinking students are the most docile, teachable, and gratifying of all. So much is this principle true that it should be employed in the first stages of instruction. In the case of young children the picture-making faculty, always so strong in them, may often be utilized; the feeling of how a piece or passage ought to sound must be awakened by means that most quickly appeal to the childish mind. In truth, such imaginative helps can never be outgrown. The whole tendency of modern instrumental music is to a more and more intimate alliance with definite ideas and images, and the issue has been such a manifest expansion of the impressive power of the art that it is useless to argue against the impulse as a delusion. Its value must be recognized in musical performance as well as in composition. It would be profitless to study Schumann's "Vogel als Prophet" without a conception of the quiet woodland picture that was in the composer's mind; quite as much so to study a transcription of a Schubert song or a Wagner scene without fixing in mind the sentiment of the words of the original, or a Chopin polonaise having never read Liszt's description of the polonaise in his "Life of Chopin." In spite of what æstheticians of the Hanslick school may say, modern music does gain a vastly increased variety and power by its closer fellowship with its sister, poetry. Of course this excitement of the fancy must not be permitted to run into sentimentality or false interpretations, but in those instances where it may be legitimately applied it secures not only vividness and charm, but also truth of expression.

This leads to the last point—the need of literary study in connection with the technically musical. The student should read much, both for inspiration and instruction. It is astonishing that young people will be allowed to study music year after year and never read or think upon their art. Just as students in college are sent to books and taught how to use them, so music students must not be kept in ignorance of the constantly increasing store of works in which the best minds in the craft have laid down the results of their experience. No single teacher can tell all that should be told on even the simplest subject. An idea must be presented in more than one form of words, so that it will be the thing itself and not a form of words that is remembered. Even in the matter of technic a new interest and a firmer mental grasp will result if the student reads such thoroughly scientific discussions as Virgil's in his "Foundation Studies," Mason's in his "Touch and Technic," and Kullak's in his "Art of the Touch." Such works also as Parsons's "How to Practice," Kullak's "Æsthetics of Piano Playing," Fillmore's "History of Piano Playing," Ferris's "Great Pianists," Amy Fay's "Music Study in Germany," and many others that might be named, would prove of the highest service in the line of knowledge and inspiration. A regular perusal of the best musical journals should be a matter of course. With the more mature minds history, criticism, and æsthetics should be taken up. The teacher may also well follow the example of the Papal school in the 16th century, where the pupils were required to attend musical performances and report critically upon them. It is not merely information but the habit of using the mind with precision and rejoicing in such use that is the best result of these methods, and the teacher who trains thinkers as well as performers is doing the best service not only to his pupils, but also to his art and the great cause of education.

The pupils of this generation are to be the teachers of the next. This is a sobering thought—let us keep it in mind. Let us see to it that we send into this service not narrow mechanical drill masters, but active intellectual forces, who will raise music in this country to ever higher planes of public benefit.

—The summer vacation is the time no ambitious teacher can afford to lose. It is the best opportunity for self-improvement.

PRIZE ESSAY.

SECOND SERIES—SECOND PRIZE.

THE MUSICIAN'S SPHERE.

BY JEAN MOOS.

JEAN CORRODI MOOS.

JEAN CORRODI MOOS w
Uster, Canton Zurich, Swi
In the year 1865. He ent
He school at six, gradua
High School at fifteen, an
the Teachers' Seminary
in 1883, where he remai
years. At the age of sev
he began the study of m
dilatory way; in college
the regular course, be
piano, violin, harmony,
position, the latter w
teacher. As a result of
his health gave way an
tered the College of Musi
ich, from which he grad
three years. Subsequent
post-graduate work at th
Conservatory under Reinecke, Paul, and Coccius, attendi
same time lectures at the University. In the year 1888 P
came to this country, since which time he has taught in s
stitutions of learning, at present holding the position of Pr
piano, counterpoint, and fugue at the De Pauw Universit
castle, Ind. For the last five years he has been a contribut
ETUDE and also *Music*, of Chicago, appearing occasionally
lecture recitals.

Ours is an age of specialization. And this is
dint of mere accident, but by force of circum
For where is the happy possessor of the intelle
prehensive enough to encompass the whole e
science as it is to-day? Again, where is he wh
dowed with the genius and the physical endura
would enable him to master, in one short life-ti
vast realm of art as a whole, or even one sepa
with its almost innumerable ramifications? Th
a time when these things were within the limits o
capacity. For the Greek sage was the philosop
lawgiver, as well as the teacher of his peop
knower, in whom centered all the wisdom of
And the Greek rhapsodist of Homer's time c
in himself the highest excellences of the poet
musician; he was the author and declaimer, as
the composer, the singer, and his own accor
How changed are those things, however, to-d
field of science has expanded to such stupend
portions, and the artistic activities have grown s
and so many-sided, that one man's life is scarc
cient to fully master one single little corner of
structure of science, that even the artisticall
highly gifted can attain the highest summit of ex
merely in one limited field of esthetic activity.

Nowhere has the specialization progressed
than in the field of music. If we turn back to th
of musical history, the men whose figures l
dimly through the mist of past ages are known
musicians,—not as pianists, violinists, singers, t
or critics,—but simply as musicians. Slow
stealthily, however, a change has crept in. B
was a universal genius in music; the greatest
the greatest organist, the greatest composer, th
est theorist, and undoubtedly,—although history
little about it,—the greatest teacher of his ti
Beethoven the segregation has progressed furt
Liszt and his school the virtuoso side was larg
ponderating. In Wagner the creative side wa
sively developed.

And when from the ranks of these great
descend into that seething mass of contempora
cal art life, how strikingly do we not see the
each individual narrowed in! And what prec
sults have come to us from this division of labo
to this specialization mainly is it due that the t
resources of every instrument and of the orches
been enriched, and are still being enriched, in
astonishing way as to put at the disposition of t
tive artist the means for the embodiment of ide

know and the power to feel. Herbert Spencer says there are three lines along which study may be conducted: *first*, toward the world below us, *i. e.*, in the line of natural science; *second*, toward the world around us, in sociological lines, examining the inter relationships of humanity; *third*, toward the world above us,—the ethical, the moral, the emotional,—the soul-world. Accepting this classification, we may at once see that music, properly studied, extends far into the borders of each of these planes of mental activity. It is based on natural science; it is nurtured in the best of human relationships, having one of its greatest fields of activity as a social factor; and it, more than any other science or art, has to do with the spiritual and emotional side of life.

* * * *

Music is an educational factor not to be despised, although superficial thought has led some to regard it as but a pleasing sensation. While in this pleasure-giving possibility lies one of its greatest powers, it has a higher sphere than to give mere pleasure to humanity. It is a factor in intellectual growth,—a mental gymnastic; it is an exponent of the soul-state, a language of the emotions; and beyond these, or perhaps because of these things, it is, finally, a medium for the refinement of the intellectual and the æsthetical life. Learning is not always accompanied by that appreciation of fine distinctions, of high ideals, or of lofty conceptions to which we apply the term refinement.

In the true education, each mental faculty, each means of expression, must have its increment of power, its broadened sphere of action and development. In the educational curriculum we find that science evolves accuracy and concentration of the thinking powers; mathematics develops the calculating, and logic the reasoning faculties; while historical study gives a broader and matnrer judgment.

Musical theory in its various subdivisions,—acoustics, harmony, composition, orchestration, *et cætera*, is, as a mental gymnastic, the equal of any study of college or university; to this the student of musical theory will promptly bear witness. And being as taxing to the mental powers, it is, as a consequence, equally valuable as an intellectual factor. But while music, thoroughly studied, is the equal of other branches of learning in its powers of mind development, it should by no means be substituted for a general curriculum. Art without science and literature is as incomplete as are literature and science without art.

Strong intellectnality is a dominant feature of the master-works of the musical art. In the study of the works of Bach, Beethoven, Schumann, Wagner (and the list might be largely extended), there is a world of culture; for their productions, from a purely intellectual standpoint, will bear comparison with the master-works of science, philosophy, and literature. A comprehension of their works requires a degree of mentality that could command an understanding of the most subtle philosophies. And beyond this, examined from the artistic point of view, they carry us past the boundaries of language, science, and literatnre into the realms of the otherwise intangible and inexpressible,—into the realms of the emotional and the artistic.

The study of music, if properly conducted, contributes directly to intellectual advancement. Music is based in its rhythmical relations on mathematics, and hence requires a continuous use of the calculative faculties. Correct performance necessitates a rapid succession of quick and accurate calculations, of which there can be no cessation while the playing or singing lasts. In this are exercised the executant's powers of alertness, concentration, and precision of thought.

Time and space might be well-spent in showing the effect of musical study on such characteristics of a fully developed mind as self-reliance and self-restraint, patience and perseverance,—these giving, as a necessary resnlt, great powers of mental endurance; but it is evident that a study which involves so high a degree of mentality would in no slight measure establish these most desirable habits of mind.

Beyond necessitating much mental activity in its acquirement and production, music is, in its turn, a stimulant to mental activity. Not only does the fire of old thought hurn brightly, but new thought hnrsts into active flame, though before it had lingered dormant like the flickering blue light that hovers o'er the slowly hurning coals.

As we voice our emotions in music, they vivify into definite being thonghts that had been lingering on the threshold of conscionsness, and which needed hut the spark of related emotion to awaken them into life. And it is with emotion as with thought. One emotion induces another and each is the germ of thought concepts, actions, and deeds which may culminate in results heyond calculation.

Since memory is regarded as the lowest of our mental powers, it is not necessary for us to more than call attention to the high development of this faculty which music imposes. It is a continual memory cultivation, and the results of closs application to musical memorization approach the bounds of the incredihle. Many compositions played in propar *tempo* require the production of over a thousand tones per minute; many of the really great pianists can produce a dozen concertos and a score of sonatas; many an opera singer has in his repertoire as great a number of operas, each requiring a whole evening for performance. All this from memory. What other study so develops this common faculty?

* * * *

The loftiest element in man is the emotional. One grants this when he admits that the soul is higher than the mind; for the emotional is that which has to do with soul rather than that which deals alone with mind. In the term "emotion" may be included "all that warmth and feeling emanating from the sonl, that power of conceiving and divining the beautiful;" that operation of the soul, as thought is the operation of the mind.

Thought underlies action; emotion underlies thonght. Emotion is to the thonght what the soul is to the body. It is the vital element, the inspiring power of our thoughts, the mainspring of our actions. Our feeling, *i. e.*, our emotion, is the germ; our thought, the mature tree; and our action is the fruit of hoth.

The emotional element heing thus deep-seated in our nature, the work of development will only approximate completeness when the emotional has received commensurate treatment. And not only must our emotions be strengthened, but, lest they run riot, and degenerate into mere sentimentality, they should continually he subject to the regulation of well balanced judgment, mind thns co-operating with emotion.

The human intellect has, in oral and written language, a method for conveying thonght. And likewise for the soul a medium of expression has been provided. That medinm is art; and music is of all the arts the most sympathetic and the most generally cultivated. "Feelings that stifle utterance, too strong to he conveyed in simple words, are breathed melodionsly to the hearts of men in the universal language of music." Now, having the language giving the emotions, we have at once a means for reaching the soul life, and an additional means for its guidance and control.

The emotional faculty is to a greater or lesser degree present in every human heing, hut the inherent power for its regulation is not always present. The more crude the individual, the more uncontrolled are his feelings. A higher degree of civilization gives an expansion and culture of all his faculties; and in a thorough study and assimilation of music the emotions, while being strengthened, are thoroughly disciplined.

It has heen said that as many langnages as a man has learned, so many times a man is he. Then how much more are we men when we have given the soul a langnage through which it may voice its higher aspirations.

That the imparting of emotional states from one person to another may he but partially complete, hut proves the real depths of emotion; just as the most lofty thought-conceptions are difficult of precise and complete expression. A sonl-state is in an intangible, indescribable condition, and its langnage is necessarily of the same nature. But music as a language for the emotions can parallel them in expression, though they range from the lowest chords of despondency to the highest notes of exaltation.

* * * *

Are we not, for these reasons, justified in concluding that there is no one hranch of human activity which at once hears so strong a relation to the development of the intellect, to the expansion and discipline of the emotions, and to the formation of character, as does the science and art of music?

GOUNOD'S VISIT TO MENDELSSOHN.

Mendelssohn received me admirably. I use this word purposely, in order to express the gracious condescension with which a man of such distinction treated a young fellow who could have been nothing more in his opinion than a pupil. During the four days that I passed at Leipzig, I can say that Mendelssohn occupied himself entirely with me. He questioned me concerning my studies and my works with the liveliest and sincerest interest; he asked to hear, upon the piano, my last composition, and I received from him the most precions words of approbation and encouragement. I will mention but one of them, which I have always been too proud of ever to forget. I had played for him the *Dies Iræ* of my Vienna requiem. He placed his hand npon a part of it written for five voices, without accompaniment, and said:—

"My friend, this part might he sighed hy Cheruhini."

Words like these, coming from such a great master, are real decorations, and one carries them with more pride than any number of rihhons.

Mendelssohn was director of the *Gewandhaus* Philharmonic Society. This society was not holding its meetings at that time, the concert season having passed; hut he had the delicate thoughtfulness to call it together for me, and to let me hear his beautiful work called the *Scotch Symphony, in A minor*, a copy of the score of which he gave me with a word of friendly remembrance from his own hand. Alas! the premature death of this great and charming genius was soon to make of this souvenir a genuine and precious relic!

Mendelssohn did not limit himself to the calling together of the Philharmonic Society. He was an organist of the first order, and wished to acquaint me with several of the numerous and admirahle compositions of Sebastian Bach for that instrument, over which he reigned supreme. For this purpose he ordered to be examined and put in good condition the old organ of St. Thomas, formerly played hy Bach himself; and there, for more than two hours, he revealed to me wonders of which I had no previons conception; then, to cap the climax of his gracions kindness, he made me a gift of a collection of motets by this same Bach, for whom he had a religious veneration, according to whose school he had been formed from his childhood, and whose grand oratorio of *The Passion According to St. Matthew* he directed and accompanied from memory when only fonrteen years old.—*From Gounod's Memoirs.*

—"This music infatnates me!" It was thus Paderewski spoke of the efforts of Chinese artists in San Francisco. "Then it is music?" was asked. "Music," he answered, "mnsic? Why, it is wonderful music. I never saw more dramatic expression put into tones. In their plays fully half their effects are produced hy the orchestra. I could not understand their words, hut the music told the story. What appealed to me most was the beautiful simplicity of it all and the evident art. There can he no douht, it is art," he asserted, when some one questioned the work of the musicians coming under that head. "It is art, too, that is the resnlt of centuries of study. Those players do not sing as they do without great study and practice. Neither could the instrumentalists produce the effects they do without having heen carefully trained. It seems to me to combine many pecnliarities of the Slavic and of the Scotch mnsic. The rhythm is perfect. Through long bits of recitative the entire orchestra rests, yet the measure is never lost."

PRIZE ESSAY.

First Series—First Prize.

ON THE INTERPRETATION OF C WORKS.

BY ALFRED VEIT.

Alfred Veit.

Alfred Veit was
year 1860 in New Yo
the age of sixteen he
the Stuttgart Conserv
he remained four
winter of 1880 was spe
where he studied th
Kullak and harmony
ard Wuorst; the follo
he studied with M
Paris, who mention
among his favorite p
book, "Virtuoses Cont
After returning to A
devoting himself t
from 1882 to 1885, he
Europe and studied
with Leschetsky in Vi
the latter city he rec
to the Academie de Musique, Geneva, Switzerland (fou
the auspices of Hans v. Bulow), where he was appointe
cipal teacher of the higher classes for piano playing. D
ing in Geneva he played considerably in public, introdu
first time the Septuor, by St. Saens, Trios, by Josep
Bargiel, etc. In 1889 he returned to New York, where
devoting himself exclusively to piano teaching, with
contributions on musical topics to the *Cosmopolitan*
musical periodicals and magazines. He has publish
excepting a transcription of Richard Wagner's "Magic
music from the "Walküre," which has called forth lauda
from some of the greatest authorities in the musical pro

The most important requirements for a succe
formance of Chopin's music, in my opinion, c
heauty of touch and tone. There are many
this statement may appear strange, inasmuch
qualities are supposed to enter into the comp
every pianist. One moment's consideration,
will he sufficient to demonstrate the truth of
assertion. Take Hans von Bülow, for instance
in the opinion of some Bülow's superiority as
oven player was heyond dispute, in the opinion
he lacked the sensuous charm which is the first
for a beautiful touch. Thus Bülow practicall
strated that a pianist may he a great Beethov
even without an ideal touch. Not so in th
Chopin's music, which is so closely identified w
lute heauty that only the possessor of an id
can do justice to it.

We are told hy pupils of Chopin that the Po
poser had an exceedingly delicate touch, the p
of which he tried to inculcate in his pupils.
more, we are told that he preferred to play
Pleyel piano of the period on acconnt of its ligh
and that in every way he endeavored to avoid
productive of a harsh, unsympathetic style.
this in mind, it is scarcely possible to think of h
composer of the great polonaises in which th
element predominates.

Judging from the accounts given us by I
George Mathias, Princess Czartoryska, and ot
great composer must have heen equally gre
teacher. He appears to have made the most
study of touch by applying different methods of
demi-staccato, legato, and portamento. Indee
curious fact to notice a genius like Chopin subm
strain of teaching, and is but another examplifi
the definition of genius as a "capacity for
pains."

A heautiful tonch is not the only requisite
adequate performance of Chopin's music. The
ful Chopin player must possess an innate poetic
grace, elegance, and, to speak strictly from a p
point of view, the knowledge of the use of the
pedal. Take away the second pedal from a
piano and Chopin's music will he simply uninte
It is to be regretted that musicians have not,
agreed upon a way of indicating the use of the

work. Of all the means by which the education of the ignorant may be brought about, the most efficient is the music journal. It is capable of broad distribution. It reaches all people. It should be the aim of the music journal, therefore, to educate the masses to that degree that it may be possible for them to judge the qualities of the teachers and to understand their methods. Moreover, it should be the duty of the true musician to see that such musical literature is supplied to his ignorant neighbor.

When the public is educated in such affairs, what will be the result? The insincere teacher, the instructor with his flimsy methods will meet the fate they richly deserve. Instead of living on the fat of the land, they will find themselves destitute, and in the end will be ostracized. The machines and the routine men will become obsolete, and music may progress unhindered and unchecked. Let us, however, refrain from idealizing. Let us look at affairs as they now exist. Of all professions there is none which includes so many prejudiced and illiterate persons as that of music. This is certainly a surprising fact when we consider that music is the divine art, the noblest of all arts. When we consider, also, the myriads of the ignorant people who allege that music is their chosen and beloved profession, can we wonder why it is so detested by many? It is a fact that there are music teachers who hesitate to state their profession when asked to do so. It is also a fact that the teacher of music has been the object of many a sneer, and in many cases has he been treated with disrespect.

If we admit then that the profession is so little respected, by what means may it be elevated? By the education of the ignorant, is the answer. By educating the public generally, the qualities and methods of a good teacher may be understood. By educating the teachers we induce them to a higher level. It is said that many teachers are deficient in common-school education. It is stated by good authorities that the majority do not read. Now reading is the most efficient method of education, for by systematic reading, the teacher "may make good the neglects of his earliest education." To be sure, there are other means by which one may acquire learning, such as the lecture and the concert, but who can doubt that the most satisfactory is the book and the music journal?

The non-reading teachers usually and for the most part make up the narrow-minded class, who think that a musical education consists merely in singing or playing, as the case may be. The members of this class are of the opinion that only the fingers or the voice should be educated, and consequently the intellect will always be shallow. These non-reading teachers, or fogies as they may appropriately be called, compose largely the music profession. It is universally conceded that the farmer who reads his weekly agricultural paper is a better farmer than his neighbor who rarely reads a line. It is conceded that the business man, who reads carefully his *Haberdasher's Journal* or other publication, is more progressive than he who reads nothing relating to his business. The teacher who reads his educational paper will make the best educator. Hence it must follow that the teacher of music who peruses each month his welcome music journal, will be the more intelligent.

It is in the music journal that the teacher comes in contact with the giants of his profession. In it he may read of their methods; he may become acquainted with the current news, and moreover, he will be informed concerning the publications and novelties of the reliable music firms. "Books keep us informed about yesterday; current literature about to-day." Therefore, it is necessary for every person who wishes to keep abreast of the times and who wishes to talk intelligently to his fellows, to follow the music journal closely.

Every musician should own a library. Says Sir Arthur Helps concerning this point: "A man never gets as much out of a book as when he possesses it. It is true that one may depend on the circulating libraries for the necessary literature, but in most cases an individual library is most to be desired." I quote from that delightful volume, "Chats With Music Students," by Thomas Tapper: "Begin as soon as possible to own books. Have your library. A book-case of your own, set up in a corner of the music-room, will be a worthy possession. Remember that all your possessions characterize you—none more than books." Be judicious in your choice. Learn to discern that which is truly worthy. Admit to your library those books which will benefit you. Good literature is cheap, and the cost of a few chosen volumes is within the means of all. Keep abreast of the times by reading catalogues and reviews.

Become acquainted with the works of the classical composers. The European editions of their compositions may be obtained cheap. Purchase the songs of Schubert, the symphonies of Beethoven, and the piano scores of the celebrated operas. Study them, that you may be an intelligent listener. Analyze them that their inner beauties may be clearly unfolded. Interest your pupils in the lives of the giants of music. Relate incidents and anecdotes of their careers. In fine, fire their ambitions, and thereby infuse a light of interest into the driest lesson. The true musician, then, is he who strives to enlarge his knowledge as well as to increase his technic. The true musician is he who is above prejudice. The true musician is, in short, he who embodies the practicable, the noble, and the intelligent.

PRIZE ESSAY.

FIRST SERIES—THIRD PRIZE.

DOES THE ACQUISITION OF ARTISTIC EDUCATION AND TASTE NECESSITATE THE LOSS OF THE POWER TO ENJOY?

BY ANNA FARQUHAR.

ANNA FARQUHAR.

ANNA FARQUHAR was born in Indianapolis, Ind., in 1866. For the last ten years she has lived between Boston, New York, London, and Paris. Nature gave her a phenomenal contralto voice with a range from the lowest C to C and D in alt. She sang professionally in Boston for several years, then ill-health prevented a continuance of her career, and she turned her thoughts to the purely literary side of her art. At present she is living in Boston, engaged in teaching vocal music. Miss Farquhar is also a musical critic and does much general literary work. In the fall she expects to have her first novel, "A Singer's Heart," which deals with musical topics throughout, published by Roberts Bros. When in London she does some drawing-room singing, and regularly contributes to the *Boston Transcript* as a special correspondent, but her health never permits of much excitement in a public way. To quote her own words, "Many teachers have been mine, but to me Shakespeare is the great vocal authority, and I count myself *his* pupil."

A question confronting us in serious guise is—Does the acquisition of artistic education and taste necessitate the loss of the power to enjoy?

At one time I believed it was the little learning said to be a dangerous thing which was at fault with the great majority of listeners, but the fact cannot be denied that the musicians who stand foremost in America as exponents of their art rarely find anything but critical pleasure in the best concerts and operas to be had. Looking over the audiences in Boston and New York, even at the symphony concerts, the musicians to be seen are few and far between, and when they do go they sit as though on the *qui vive* for flaws in the performance, following the score as though eager to discover some technical weakness in the performers.

This can partially be laid to the technical excesses of the day, no doubt—each man anxious for corroboration of his own "method" or theories at the expense of some one else perhaps.

But whatever the cause, the fact remains that musicians nowadays, in the main, care not for the temperament of the artist; what they want is execution and the bringing out of the intellectual elements of music.

We may look upon Wagner as a veritable Messiah of the emotions, for without him (one is prone to fear) the Americans would have shortly become content with the swing of the metronome and performances on the clavier.

Just as a reaction has set in favoring the imagination in both literature and the histrionic art we may expect soon to hear a cry, in the old-time phraseology, for "expression," technically called temperament.

Art is fundamentally human and emotional, and can only bear scientific habiliments for a short period of time without chafing against the confinement. These premonitory symptoms of reaction we *en evidence* not long since in the instance of a song recital given by several of the best known chamber-concert singers in America. A critic devoted a column in his paper next day to pointing out the unmerciful sacrifice of temperament to tone production during that afternoon of delightful song singing. A year ago that same critic made it his object in life to insist upon tone-production regardless of interpretation.

To be sure, the masses of people know little and care less about the art of music. What they do want is "expression" in sounds put to words they can understand, and their desires would probably balance for some time to come the general tendency away from the expression of emotions.

Not long since I asked a singing-teacher who has lived, sung, and taught in most of the musical centers of the world, why he never goes to concerts or to the grand opera. "Bah," he replied, "there is so little worth hearing. It all bores me!"

"Where do you derive your inspiration for teaching, singing, and composing, when you live, year after year, without listening to music other than that made by your pupils and yourself?" "Ah! my inspiration comes from within!" he replied.

Now where great genius is concerned this state of affairs might be reasonable, but in most cases, even after years spent in accumulating musical impressions, the supply would not meet the demand. Where so much thoroughly good music is to be heard, the blase attitude suggests affectation, and is there any sphere in life where such harvests of affectation are reaped as in the realms of art—especially musical art?

The simplicity of the great mind seems never to find a vogue.

Mr. Emil Pauer, the present conductor of the Boston Symphony Orchestra, is to be seen at many of the good concerts given in Boston, and he listens with the utmost simplicity and good will, applauding right heartily when something deserving comes on the programme. Others of the same caliber could be mentioned as exceptions to the rule of shrugging criticism.

Among the young amateurs and dilettanti this tendency ceases to be painful and is only amusing. I once witnessed a scene apropos between brother and sister. The latter was of mediocre voice and talent, having completed only a dozen or so lessons in singing. Said she to her brother, who knew singing by way of popular opinion, and was quite unpretentious, "The truth is that Patti never was a great singer—my teacher says so!"

"Patti never was a great singer!" he exclaimed; "well, if she wasn't may I ask who is?"

"I mean in the sense of versatility," she explained. "She could only do light, flippant parts, while the great singer can impart every emotion to mankind," most evidently quoting her teacher.

The brother rose with unmitigated disgust on his face and in his voice, saying, "Well, do you want to know my opinion, Miss? The sooner you stop singing lessons the better, for anybody who says Patti can't sing ought to be in a lunatic asylum if she isn't already!"

The amateur gets the critical bee in her bonnet, so to speak, much sooner than she stows away any real musical learning in her head.

To an American, the leniency of the Londoner toward poor technic, provided the performer has something to tell and tells it, is remarkable.

We are not advocating executive laxity in holding up the English by way of illustration, but we are insisting upon charity and a balance of perfected mechanism and temperament.

The celebrated singing-master of London, William

"THE TEACHER'S DILEMMA."

BY J. EDWIN HOLDER.

The person who has chosen music as his life work, who from early youth has studied hard, spent many hours in practicing, prepared himself for his work under excellent masters, comes now to the time when he himself wishes to start out in the field to make a name and possibly a fortune.

He looks around trying to see where there may be a good opening for him. He finds, say, several places; he chooses whichever one he thinks best; secures a studio; plants his advertisement in the local paper; and now is ready for business.

Now comes the rub, that is, to get scholars; and when he has them, try to keep them. He must so ingratiate himself with his pupils and pupils' parents that they will like him, and likewise his work must also give satisfaction.

Possibly in the same place are several persons who also call themselves music teachers, and who in some unaccountable manner have secured large classes; but of the work they are doing, do not speak about it.

Let us see how they look upon this new arrival. They hear that he is a graduate of such and such a school, studied under this eminent person; but if they should happen to accidentally meet him on the street they will walk stiffly past him, refusing to recognize him. They will not treat him cordially or invite him to call at their studios; instead of that they will endeavor to run him down as much as possible, being afraid that he might secure some of their pupils.

I wish to say here: of all the professions, I think in music more jealousy exists than in any other profession, and much to the detriment of music. If we could only destroy this "green-eyed monster," and associate more and more with each other, we would be the better for it.

But now this new arrival at last secures some pupils and is doing his level best with them; everything seems moving along smoothly; his sky is getting brighter;—when suddenly it darkens. A parent of one of his pupils enters and commences to have a little talk with him. He is not exactly satisfied with the progress his child is making, he thinks it is time she should have a piece, she should be able to play a tune. He was tired of hearing her working at her exercises and wanted something else; and he further says, "There is Laura J., across the road; before she had taken near as many lessons as my daughter Sallie, *she* played pieces and her father does not pay near as much for lessons as I am paying you."

The poor teacher has the whole time been trying to get in a word or two, trying to explain his method—why he is giving her nothing but exercises at present, and why giving her pieces at the present time would do her more harm than good; but his patron has had his say, and before leaving him gives him to understand that his Sallie must have a piece or else a new teacher.

The man departs and the teacher is in a dilemma. If he keeps on with his pupil, Sallie, as he outlined, why, he will lose her, and he thinks that at the present time he cannot afford to lose her, as her father is rich, pays well and promptly, but cannot be convinced that his idea of teaching is wrong, entirely wrong. He will argue with himself: "If I lose her, others will say, 'He failed to satisfy Mr. Rich, and I don't want him for my child,'" and nine teachers out of ten will submit and give Sallie the pieces, while in their hearts knowing they are doing wrong.

Now this is a wrong move on the part of the teacher. If he only had the conrage to defend his outlined plan with that pupil, and firmly, but politely, inform Mr. Rich so, why he would be doing much to elevate the art of music in that locality, even if he should lose that pupil and for a time suffer a pecuniary loss.

In a short time the people would see and hear what rapid progress his other pupils were making, that the music they were playing was excellent, the quality and style of music quite different from the drum-drum style of the other teachers' scholars, and public opinion would react in his favor and by degrees he would receive more pupils than he could conveniently teach.

And, let me add again, "Do not let the people domineer over you and try and dictate to you how you shall teach or what you shall give your scholars, but politely inform them that you intend to follow your plan and explain to them why; and you will soon have a few on your side and at last by degrees you will have all—except the jealous music teachers who did just as their former patrons wanted, and now have lost all their pupils.

Have conrage to resist the demand of such people to change your course, and you will have the same success as Gonnod had when called to be organist of a certain church, where the congregation wanted to tell him what style of music he should play. He refused to be dictated to and he won; and so you will win, and there will be fewer dilemmas.

TOWN LIBRARIES.

BY THOS. TAPPER.

Every teacher of music can, with little difficulty, become a public benefactor. Wherever there is no town library teachers especially should advocate their establishment, and see that a few books about music and musicians have a place therein. In every town library there ought to be a few volumes of the best compositions—sonatas, songs, oratorio and opera texts reduced for piano. The books have an immense amount of inspirational value to young students. Even if they are only looked over and referred to on occasions, they leave their impress; and an acquaintance with them once begun is sure to ripen.

I would suggest that teachers make it a part of their year's work to contribute a few volumes of classic music to their town library. Good editions can be had for little money, and in ten or twenty years such annual contributions amount to a great deal. It shows, first, an interest in the public good; secondly, it seems a beautiful way to make a little return for the manifold educational advantages which are extended to us from our earliest years; thirdly, it is a simple and valuable way of identifying one's life work (not necessarily one's *self*) with the town in which it is carried on. And perhaps the best thought of all is this: that it should be done anonymously.

HOW TO MAKE A VACATION PROFITABLE.

BY EDWIN MOORE.

The season when every one who can do so is resting, naturally suggests to a correspondent vacation topics. How to make these few weeks of rest serve a double purpose, bringing not only strength and vigor to the body, but refreshment to the mind as well, is a question worthy of consideration; for the teacher, like a vessel that needs refilling, must have recourse from time to time to the sources of wisdom in order to prosecute successfully his professional work. Possibly the young teacher to whom this communication is particularly addressed has already felt the force of this truth. After the many months of constant giving do you not feel the necessity for some intellectual nourishment yourself, a more thorough knowledge of your art, a wider acquaintance with authors, composers, and methods, and a better judgment based on the experience of others more experienced than yourself? A busy teacher finds but little time for gratifying such desires during the teaching season, and it is to such a one that the vacation months offer a splendid opportunity for a better equipment for effective work. New books on musical topics, embracing theory, biography, methods of teaching, etc., invite your attention. You cannot afford to neglect these, especially if you expect to keep abreast of the times and in touch with the brightest minds in your profession. As your pupils advance under your direction you will find it necessary to keep informed on all the matters pertaining to your art. Bright pupils often ask puzzling questions and are quick to perceive any superficiality in the teacher. It is well to be prepared for such emergencies and so save yourself from possible embarrassment.

Then there are the summer schools, some of which offer exceptional advantages for special study. Conducted, as some of these are, by experienced teachers of reputation assisted by a corps of specialists in the several departments, the young teacher will here find a rare opportunity for spending a few weeks profitably and most enjoyably. After such a season of study and daily association with kindred spirits, all intent upon one purpose and controlled by one desire, one can again take up the year's work with increased confidence and assurance of success. Possibly you may have a gift for writing. If so, indulge it by giving your experience to the musical world through the columns of some of the many excellent musical journals. Others beside yourself are hungry for facts and professional testimony. Let the world know the sources of your inspiration, the advantages you have derived from certain books and methods, the measure of your success, the difficulties you have encountered and how you surmounted them,—all these and a thousand more things that your experience will suggest.

A final suggestion, independent of vacation and to be acted upon at once, is, that you identify yourself with your State Music Teachers' Association. You will get much good out of it with but little expense to yourself. The recitals and concerts, essays and discussions, social advantages, interchange of ideas, seeing, hearing, and getting acquainted with celebrities, all these will work to your advantage, put you on a better professional footing, and increase your influence and usefulness. The writer is aware that some of the suggestions made may come too late for immediate benefit, but they will keep until next year when, if put to the test, they will be found to operate to your profit and advantage.

MUSIC AND THE BICYCLE.

A young lady pupil has just left my room. Lessons with her *had* been rather up-hill work, often only half learned, etc. But to-day the prospect seemed brighter, and, wonder of wonders, no excuse had been trumped up by which the lesson could be missed. The time was nearly up, pupil all interest and rapt attention, and teacher much encouraged when,—Presto! A bicycle bell is heard to ring, just outside. All is changed! Musical interest replaced by another and stronger interest. Pupil on her feet as though *shot*, and no amount of persuasion from teacher of any avail. She *must* leave immediately. Gone in a flash is my young lady! A few seconds more and two bicycles are seen flying by; one with said bell attached, the other of the female persuasion. Thus the bicycle, boy bestridden, affecteth music!

THE PEDAL.

Use the pedal whenever you desire tones to continue sounding after the fingers have been removed from the keys. The pedal can be held down as long as no new chord enters. When all the tones sounding belong to the same chord, no discord results. As soon as a tone is continued into a chord to which it does not belong, a dissonance results, which is unmusical.

Do not use the pedal in such a manner as to mix two tones of the melody. A melody is supposed to be sung by an individual. When two tones of the same melody are sounding together it immediately suggests that there must be more than one person singing, and that one of them must be singing wrong. The most common use of the pedal is to hold the bass tone, sounded by the left hand, until the chord belonging to it is heard with it.

To mention another use of the pedal, Schumann and other modern writers often use the pedal to secure blending in the treble and bass, and a certain indistinctness—upon much the same principle as painters sometimes smear with the thumb the lines where two contrasting colors join, in order to leave it a little more indistinct, as it generally is in nature.

The pedal is also used in melody to prolong tones of a melody while intervening matter is being played, of the nature of an accompaniment or embellishment. —*Music.*

Answers to

THOUGHTS FOR THE THOUGHTFUL.

IV.

1 When you gave up teaching from house and required your pupils to come to your studio, lose any pupils? 2. And how did it affect you ing? 3. Is your studio in a private house or i lic block in a business street? The writer's n not be published to this, but should be signe information of the editor. Answers will be con

One teacher writes: "I never would tea house to house. It is an undignified, if not eve nicious way of doing teaching. My studio i home, and this is on a good street, but in a q of the town."

Another writes: "When I gave up teach house to house I did not lose a single pupil. M is in my home, and located on a quiet stre accessible from all parts of the town."

A third teacher writes: "Some of my patrons a little at first, but I lost no pupils. I do not s change affected my class in one way or the ot studio is in a private residence, but in the he city."

To sum up experiences of others: Parent like to send pupils, especially their daught studio located in a business block in the busine town, but raise no objection when the studio safeguards connected with a private residence, e when it is a part of the teacher's home. Th added dignity to a teacher's reputation who ness enough to prevent him or her from was by going from house to house. Well informed appreciate the special appliances which teacher nish in their studios, such as the technicon, clavier, works of reference, stock of music at h which to select a piece exactly adapted to th needs.—Editor.

V.

1. How long before graduation do you hav begin a piece that is to be played as a graduati 2. How long should a pupil be working on a expects to play in public, say for a week or time, with as much of resting the piece bet days of working on the piece?

My graduating programme is made up out of work, as I do not believe in training a pupil n off on one special occasion. I let no piece be public unless it is well learned, no matter ho time it takes to learn it.—*August Geiger.*

I have used the lessons cards sold by Presse quired the pupil to mark down the time pract day, and offered a prize to the pupil who has th cord for a steady amount of practicing. Not n to the one practicing the *most*, as the older p spend more time than those which are your *Elizabeth Mayo.*

Never had a graduate, but have never f pupil ready to play in style, freedom, perfect with less than nine months' work.—*V. E B.*

We usually give a graduate three months t music. In ensemble playing, six weeks.—*S.*

A year is not too long to work it up perfe least three months.—*Eda Hagerty.*

I have always found that too much practice d just before it is to be played, confuses and tire degree that the rendering will not be satisfactor player or audience. The mechanism of a pie be well under control long before a public re attempted. Until it is, the pianist cannot c abandon himself to the sentiment of the comp hand. Theresa Carreno, it is said, played Li garian Rhapsody, No. 6, six years before s attempt it in public. It would appear that in also the question must largely, if not entirel for its answer upon the pupil.—*Maria Merrick*

In summing up the answers to this paragrap ence goes to prove the necessity of a long study of a piece. The lack of such a long st principal cause of the poor and unsatisfactory amateur performers. When we hear a not

DIVISION OF DIFFICULTIES.

BY FREDERIC S. LAW.

Young teachers are apt to imagine that by giving their pupils difficult compositions a double purpose is served; that execution is gained and a new piece learned; but the general result is that neither point is secured. Each composer and each work presents a peculiar combination of difficulties which is usually troublesome enough to master in itself without battling an insufficient technic.

To gain precision and accuracy, a division of difficulties is absolutely necessary. Each point of technic should be taken up separately and illustrated by simple exercises without notes, before they are combined in the étude or piece. Students who are insufficiently grounded must go through almost the same course as beginning pupils.

The simplest exercise is to play one key with one finger, yet it is not a particularly easy one to execute correctly. The finger is apt to stiffen at the knuckle and the stroke is given by a push from the arm. To avoid this let the forearm be extended on a table and let each finger tap any given number of times. To gain on the piano the much-desired dropping from the knuckle, let one finger press down a key while the adjacent finger is dropped slowly and evenly as often as may be desired. This, in its turn, can be sustained and the other dropped in the same bell like cadence, like the striking of a clock. The arm hangs loosely from the shoulder and is supported on the stationary finger. When the striking finger is down the weight is felt divided between the two; when it is lifted it shifts back to the sustaining finger again. When quiet and depth of touch are fully secured, the slow trill follows; the weight shifts from one to the other in orderly fashion and with perfect connection. This is the germ of a good touch on the piano, and when acquired in the slow tempo should be accelerated by regular degree, through half notes, quarters, eighths, triplets, sixteenths, etc.

The hand divides naturally into two parts, a strong part and a weak part. The weak part needs strength; the strong part flexibility. Special practice is advisable to remedy these defects before they are brought into comparison in the scale, which is the union of several difficulties, though hardly as some one puts it—"The difficulty which includes all other difficulties." To strengthen the weak fingers, sustain the hand on the thumb, raise the outer part as high as the forefinger knuckle and practice the slow and accelerated trill. The hand should not rock, and the onter elevation shonld be steadily maintained. The steady position of the hand is preserved by the two points of support; the weight shifts only between the outer fingers.

The thumb requires no strengthening; the task is to snbdue its undne strength, and to render it loose and flexible at the joint. The well known exercises preparatory to the scale answer this pnrpose, *e. g.*, hold the finger on C, play B and D, A and E, G and F, alternately, with the thumb. Then snstain by the thnmb and pass the fingers over. Also, scales played by the thumb and a finger throughont, *e. g.*, 1, 2, 1, 3, 1, 4. The wrist is in all casea kept loose and follows the course of the fiagera or thumb. Arpeggio positions can be treated similarly, *e. g.*, anstain G and play the C below and the C above, alternately, ten or a dozen times by the thumb or finger.

Before going to the scale yet another exercise is advisable; drop all the fingers on the keys, rest the arm qnietly on them until its weight is felt equally sustained by all Then raise them one at a time, note how the weight sustained by that finger is immediately divided among the bolding fiugers until it is all concentrated on one finger only, say the thumb. Drop the second finger, let it shift without a break to that finger, from the second finger to the third, etc., and thus go np and down through all the fingers in snccession. After a drill in these elements of the scale, the scale itself will be fonnd greatly simplified in acquirement. For singing quality and depth of touch play the scale with two fingers up and down, 1, 2, 2, 3, 3, 4, etc, shifting fiugers, then endeavor to gain the same quality of tone with the regular fingering.

The finger staccato is best acquired by practice with one finger at a time. Play a scale staccato with the same finger for each tone; the finger straightens in attacking the key and slips off immediately by drawing the point towards the palm of the hand. This alternate straightening and curving of the finger gives a most valuable practice to dull, heavy, and sluggish fingers. Each finger is drilled in this way before scales and five finger positions are taken np with the same tonch. This slipping movement must be confined to the finger; the arm and hand move quietly to the right or left, never backward or forward. For the wrist staccato a similar practice is advised. Tap the A key with one finger several times, but the finger should not move at its joint; the movement comes from the wrist; the hand swings loosely as a flail, like one big finger from the wrist. Scales can be played up and down with each finger in succession before attempting the regular fingering with this touch. If the hand possess sufficient extension, octaves may also be taken; otherwise, thirds and sixths are better.

For forearm practice raise the arm from the elbow; let the hand hang loosely from the wrist, which assumes a cnrved position. Then let the hand drop qnietly into the lap several times, and let it fall in the same manner on the piano, using a triad, *e g.*, E, G, C, a third or even a single tone, according to its size and development. It should fall by mere dead weight, without clutching at the keys; the wrist remains loose and flexible, the fingers hang downward and point toward the keys. Chords and octaves can be used, but only when the band has sufficient extension to stretch them without effort. This is one of the most useful movements of the arm and is applicable to all stylea of playing. Chord playing with this action can easily be acquired as follows: Play the chord in a slow arpeggio, holding each finger down; when all fingers are in their proper places and grasping the chord, raise them by lifting the wrist, and play the solid chord by lowering it, the fingers remaining in the same general position. This schools the fingers in grasping the various positions of broken chords which can be taken up immediately.

As to the use of the pedal—that is too large a subject to be treated within the limits of this article. Full particulars of a simple and clear method for teaching correct pedaling can be found in Hans Schmitt's "Pedals of the Pianoforte."

MUSIC FOR THE UNCULTIVATED.

BY JULIA B CHAPMAN.

One hears much in musical circles and in the columns of musical papers of "Art for Art's Sake" alone, versus "Art for Money's Sake." The musical enthusiast would inculcate a lofty ideal of attainment, and a still loftier indifference to any possible pecuniary advantage arising from that attainment. This is quite as it should be. It is impossible to maintain *too* high a standard of excellence in any department of Art; since the higher the standard the higher the measure of achievement. But truth is many-sided, and it is but a poor subject that presents only one or even two of its sides to our view. Therefore, let me say a word in behalf of "Art for the People's Sake."

It is conceded that the chief purpose of music, as of all art, is to give pleasure, and, by means of the keenest emotion of which he is capable, to elevate man's nature. Young performers are constantly warned to think less of their own skillful execution of complex and difficult passages than of the enjoyment of their auditors, and it is certain that only so far as a composition gives us, ourselves, real pleasure can we interpret it aright. Tastes differ, characters differ, capacity for receiving pleasure differs in different individuals, and the rarefied air of the mountain tops of art can be breathed by but few of its most ardent votaries. But what of the many who have not climbed half way (or even a quarter of the way) up that giddy steep? Shall we drive them back into the lowlands because they can go no higher?

We may not all adorn our walls with the masterpieces of Gérome or Bongnerean, and comparatively few of us have ever seen a Raphael or a Murillo save through reproductions. Shall we then have no pictures at all? Surely the engraving, etching, or inexpensive photograph may give us real artistic pleasure, and even the coarse colored print on the laborer's cottage wall marks a distinct step forward in refinement over the unadorned plaster of its neighbor. As in pictures so in music. I am thrilled by music of a high order; I love the grand compositions of the old masters. My neighbor is roused to an ecstasy of delight by the strains of a brass band playing, perchance, "Annie Rooney." I am horrified at his taste, but possibly it is sheer selfishness that would rob him of the opportunity to hear what suits his capacity for enjoyment.

A plain man has bought with his savings a "cabinet organ" on which he wishes his daughter to play. I know well that her attainment and his desire will never go beyond the "Gospel Hymns," and the "Maiden's Prayer," or "Angel's Serenade" in the instruction book that goes with the instrument. Now, shall I be a traitor to the great cause of "Art for Art's Sake" if I do not rise up in my might and declare the "Gospel Hymns" are not ART? You want your daughter to play such things, and doubtless it would be a rest and satisfaction to you after your day's work—your life is rather monotonous anyway; but, inasmuch as your daughter cannot appreciate the mysteries of Wagner's music, and does not even know what a fugue is, I will have none of her. Take her to some base hireling who follows art for the money there is in it, and begone.

A young woman I know is taking music lessons with the sincere desire to learn, but her whole life and education (or the want of it) have tended to lower her standard of taste in dress, in literature, in pictures, and, of course, in musical matters. She likes lively dance music, and "music with a tune" (pronounced "tenne"). I have tried to interest her in melody studies of a high order but without success. She still says she "hates classical and operatic music," meaning by those much misused and long-suffering terms, merely music that she cannot understand. Now, water cannot rise above its source. Why then should I try to pump it up to a height that it cannot maintain without my aid, so long as the stream is *pure as far as* it goes? Should I not rather strive to lead it along the lower levels of melody possible to it, keeping it free from the pollution of trash, and really weak and foolish compositions?

An old man, rich, but blind and feeble, and rather illiterate, had a little daughter, the child of his third wife and of his old age, to whom he desired to give every advantage, including music lessons. I was her teacher. The child had no imagination, and not the faintest spark of musical ability; and only dogged perseverance, and the habit of yielding to her father's will, enabled her to accomplish the stated amount of daily practice. One day the old gentleman brought me a copy of "Dixie, with Variations" that he had bought of some peddler, begging me to teach it to May, because he "always had loved 'Dixie.'" After a prolonged struggle with its difficulties, May finally became able to execute the martial air in the wooden fashion peculiar to her and then the old man's joy knew no bounds. "Ah *that* was music! That made his old blood dance again! Dixie was worth all the fine airs that ever were written!"—and so he went on, tramping up and down the hall, and putting his head in the door to ask for another and yet another strain of it. It was absurd and pathetic too. Dixie is not high art and the weak "variations" robbed it of whatever dignity its warlike associations may have invested it with; but surely that desolate, blind old man's delight in it was worth more than any rigid adherence to a standard of art.

I am not for a moment advocating any lowering of that standard, and I honor those who would rather starve than teach anything they felt to be less than the best. Trashy music is as pernicious as trashy books, we all know, but there are some simple airs that from association and long use have become dear to the popular heart and rouse emotions as deep as the noblest strains played by a master hand could evoke. Like the coarse but graphic picture on the laborer's cottage wall, they tell their story, and have their place, however humble, in the great, wide realm of Art. Therefore, it seems to me that the teacher who, recognizing the limitation of some of his pupils, leads them up to the best of which they are capable, at the cost sometimes of his own tastes and wishes, has made "Art for the People's Sake" a possibility, and has added to the sum total of happiness in the world.

LETTERS TO TEACHERS.

BY W. S. B. MATHEWS.

"I live in a little country town of ab
hundred inhabitants. I have taken lessons
four years of quite good teachers. They gav
cal training according to Czerny and Cle
never read of Mason's until I read of it in yo
After getting Vol. I. of 'Touch and Technic
could not derive enough benefit from it, wit
teacher, to justify me in continuing it. Th
lutely no one in the place to whom I can go
have several little pupils whom I am trai
method by which I was taught. I have
nearly through with 'Clarke's Instructor
purchased 'Mathews' Studies in Phrasing
and she plays little pieces like the 'Happy
Schumann and 'Polonaise in F' by Lange
Now I want you to recommend me some go
studies for her which will not be like Mason
as we can understand —A. O C."

It is evident from the letter that the writer
at the start by not reading carefully what
says about his system. He expressly says t
of it are to be practiced together, or in
That is to say, that the daily practice o
should have something of the two-finger prin
thing from the arpeggio book, and somethir
scales. Had the teacher bought all the v
examined the arpeggios and scales she
found things which would have been new
still things which she could perfectly well h
teaching without other aid than her own
Meanwhile, the two-finger exercises no do
dose. But this arises from the fact that h
instruction had had nothing about touch an
duction. The directions in Mason are so fu
that I see no reason why any intelligent pe
not be able to play the two-finger exercise
methods there directed without other hel
book. If she find it impossible to do this
why, then, I recommend grading them. Le
with the clinging touch and do that for a
minutes a day. I should say that any piano
able to get this right from the book wonl
par. Suppose we leave the arm touches and
to the hand and finger elastic, playing Exe
according to the directions in Section 4. F
utes a day for a week ought to give the r
this. We now have two ways. Keep then
daily practice. Devote another two weeks
talized. We then have three ways. Then
arm and wrestle with it carefully by the b
directions are so full that it can be done
student will first read and then *do* what t
directs. Then observe the cautions apperta
last you have it. If a month results in givin
four touches, you have something entirely diff
anything you had before, and something
later be of great use to you as a means of
and of finger training.

All exercises in Vol. I. of "Touch and Te
nearly all, rest upon these four principles.
said before, make a start in the arpeggios.
both a question of unfamiliar forms and very
methods of playing. But they are simple, an
only to try them a few days to find in your o
the evidences of their value.

There is no system of technical training ac
Czerny and Clementi. You have simply play
by these authors. You might do this in a do
ent ways and none of them be very advanta
will all depend on how you practice them.

Now to come to the question. I should sa
pupils will do as well as possible in the "
Graded Studies," beginning with whatever
pupil is ready for. The material in these coll
all of it musical and pleasing, and is selecte
the best books of studies. It is far more ag
teach than any entire collection of studies by
author. Relief is better than continuous stu
works of a single author, or for five or ten less
the same author.

The "Mason Technics," however, cannot

AFTER GRADUATION—WHAT?

BY ROBERT D. BRAINE.

When the last notes of the commencement programme have died away, and the musical student stands, diploma in hand, at the threshold of active musical work, he is often puzzled to know just how to go to work to win his bread from music. If, during his studies at a conservatory or under a private instructor, he has given a few lessons or filled a few engagements, he will, of course, have a better idea how to begin to build up a musical practice. But if he has strictly adhered to his studies, without hothering his head about bread-winning by means of music, he will be at a sad loss to know where to turn to get his first pupil or his first concert engagement.

Several courses are open to him. He may, by good luck, secure a position as teacher in the institution where he has studied, or in some similar institution in the same or another city; he may hang out his shingle as a private teacher; or he may seek a position as a concert soloist. Of the various careers which are open to him, that of teaching is the most difficult to become established in, and it is with this I will occupy most of the space of this article.

If the graduate have extraordinary gifts as an executive musician, it will be comparatively easy for him to obtain a position in a concert company, or he will be able to secure enough concert engagements to live in any of our larger American cities. Teaching is another matter, however, and an unknown music teacher often finds it extremely difficult to obtain pupils. I would advise every young musician, as soon as he has completed his studies, to obtain, if possible, a position at a regular salary, or at a percentage on the lessons he gives, in the best music school or conservatory which he can. In this way he will get valuable experience as a teacher, and he will find that looking at the musical profession from the standpoint of a teacher is entirely different from looking at it from the standpoint of a student. If the institution is a good one, he will have intelligent pupils, of good social status, given him to teach, and if he have talent as a teacher, his work will show for it, and he will rise in his profession. But it is often very difficult to obtain a position in a really creditable institution, and even then a teacher is obliged to divide his fees with his employers. If he receives two dollars per lesson from the pupil, his employer will, in the majority of cases, get one dollar of it and even more in the case of teachers who have had no experience and who are anxious to gain some.

If our prospective teacher is unable to obtain a position in an established school, two courses remain to him. Either to start a school of his own or else teach privately. As most music students are poor, the idea of establishing a school is out of the question, as this takes considerable capital and the items of expense for one week would probably hankrupt him. Nothing therefore remains but to try and organize a private class. The next difficulty which besets the aspirant is whether to starve it out for a few years in a metropolitan city, or to go to some flonrishing country town and do musical missionary work. Both courses require great sacrifices. Organizing a private class in a large city is often as difficult as to build up a medical or a legal practice. All the business goes to the established teachers or conservatories, and the struggling private teacher trying to build up a class finds it almost impossible to do so. One frequently sees in the metropolitan dailies advertisements in which graduates of American and foreign conservatories offer to teach as low as fifty cents a lesson, and even at that wretched price fail to secure enough pupils to keep body and soul together. In a large city it often takes years to build up a really good business in teaching, but when once obtained it is a valuable piece of property, and musical practices in the large cities are often sold for comparative large sums. Unless the prospective teacher is very well known, has good abilities as a soloist, so as to keep himself before the public, has influential friends, is able to obtain an organist's position at a good salary, or has the chance of obtaining a lucrative post as the director of a vocal society, he had better give up the idea of locating in a large city, and try a smaller place. Indeed, if many of the teachers who are struggling in garrets in large cities would go to some of the smaller towns, they would find business better and life pleasanter.

Choose your town well. Visit the place before you locate in it, and make diligent inquiries as to the interest in music, the number of teachers, the state of musical taste. In many cases towns of ten thousand inhabitants, for instance, in which the populace appreciate music and where there is considerable culture in art of all kinds, furnish more business for the music teacher than many towns of three times the size. College towns, as a rule, offer a very good field to the musician, as all students, no matter in what branch, are as a general thing interested in music.

Having made the choice of a town in which to locate, the student may have very little idea how to go to work to get a class in music. Of one thing be sure, if you sit idly down and expect business to come to you and not you go to it, you will be sadly disappointed. The first thing to do is to get acquainted with as many of the leading citizens, especially those who love music, as possible. This may be done in a variety of ways. A good idea is to visit the local papers, introducing yourself to the city editors, and informing them that you have come to locate in their town to engage in teaching music, and giving them some of the details of your past life, where you studied music, the names of your teachers, etc. There are very few papers in the smaller towns but what will gladly give you a short write up, simply as a matter of news for their readers As soon as possible introduce yourself to the music lovers of the town by a concert, with yourself as the central figure, assisted by the most prominent local musicians of the town whom you can secure to help you. If you do not care to assume the financial risk of such a concert, try to interest some local society or church in the concert, they assuming the risk and you superintending the musical portion of the venture. In this way you will become at once known to the music lovers of the town, and, if your playing pleases the people, you may succeed in getting a number of pupils at once. If you have already engaged a studio, advertise its location on the programme, so that your prospective patrons will know where to find you. If you can play the organ, as well as the piano, lose no time in visiting the music committees of all the churches, to see if there is any organist's position vacant. An organist's position invariably carries a number of pupils with it.

As soon as you begin to be known, you will receive invitations to play at concerts, musicales, etc. In order to introduce yourself it is often an advantage to accept a limited number of these invitations, but not so many as to make yourself common. A performer who appears at every little sociable soon loses respect. If you have any abilities as a director, you will gain much prestige and make many valuable acquaintances if you can obtain the directorship of the local society. If there is none in the town, organize one yourself. You may be able to get something of a salary out of the work, or even if you gave your services gratis for a year or two, you would find it of great assistance in obtaining pupils. If you are able to play the violin you may be able to pick up a few dollars playing in the local orchestra, or procuring a position as director of the theater orchestra. Any of these positions will stamp you at once in the eyes of the people as one of the musical authorities of the town, and you will get business in consequence. It is an open question among musicians whether direct newspaper advertising pays or not. Many musicians consider too much advertising as savoring of quackery, and, as a general thing, you will find that it is better to become known through the work of your pupils and through your own work, as a soloist, director, etc.

If all these means fail in building up your business as fast as you would like, you might find it a good plan to associate yourself with some local musician whose line of work is different from that of yours. If you are a pianist, ally yourself to a violinist or a vocal teacher, provided he does not also teach the piano. In this way both might be benefited. Many teachers, again, make an almost house to house canvass for pupils, and many classes have been formed in that way in a short time. It is all a question of business ability and tact. I have frequently seen enterprising, wide-awake musicians go into towns and secure in this way classes of twenty-five and thirty pupils in a month. This line of work, at the outset, is a good deal like that of a book agent's, but, although unpleasant, it is necessary in some cases. The main point is work, and hard work. If you expect to build up a business, you must use business methods. You must not carry your head in the clouds all the time. If you can convince the parents of your prospective pupils that you can teach their children better than anyone else, your success is assured.

There is a way of getting a better or worse tone out of a piano—good, bad, or indifferent—according to manner of touch and general treatment. Were it otherwise, piano makers would not be so desirous of getting salesmen who have a "lovely" touch. Moreover, an expert in the art of touch can show off a piano to advantage or to disadvantage, according to the manner of attacking the keys which it is his pleasure to adopt for the time being. The instrument is in some slight sense like a human being. It resents a slap in the face, and gives forth a discordant sound; but approach it gently—at the same time firmly, if you like—and its friendly reciprocity is at once and easily apparent. Illustrations of this fact are numerous within my experience, and come readily to mind.

One instance will suffice as representative of many others, and I can vouch for the truth of my story, having been personally both an eye and an ear witness. Many years ago a concert was given by a choral society in a country town near New York. At the last moment, the regular accompanist having been taken suddenly ill, it became necessary to call in a substitute. The piano which the society was in the habit of using—never a first class instrument—had long ago seen its best days. Notwithstanding this fact the substitute, who was not without experience in emergencies, treated the instrument tenderly and judiciously and with such effect that at the conclusion of the concert a gentleman well known in the community, whose musical taste and judgment, as well as skill as a violoncello player, were universally conceded, approached him with congratulations upon having had a new and fine instrument supplied in place of the old "rattle trap" which was ordinarily used. This gentleman, who had come somewhat late to the concert, had taken a seat in the back part of the hall, which was crowded, and had not observed the change of pianists until toward the end of the evening.

A skillful mechanic with a poor set of tools will turn out better work than a bungler with a good set. A good pianist on a poor piano is preferable to a poor pianist on a good one, or, to quote the statement of the *Evening Post*, referred to in the beginning of this communication, "If Paderewski played on a second-rate piano amateurs would still flock to hear him, knowing that under his fingers a second-rate piano sounds better and more soulful than a first-class instrument under most other fingers."—William Mason, in *Musical Courier, New York, April 6, 1896.*

—Musicians may realize and should feel that they can best work, for their own aggrandizement and for the good of music through organization. Use such as exist and create what are needed which do not exist. Churches are becoming more and more every year great educational institutions. In large cities the "Institutional Church" is establishing a standard which all other churches are, to a great extent, copying. In them music is being made an implement for getting to the public. Musicians should work in them and through them for the good of music.—*The Vocalist.*

The men who rejoice in their celebrity are simpletons; the men who are proud of their genius are fools. —*Dumas.*

Questions and Answ

[Our subscribers are invited to send in questions for ment. Please write them on one side of the paper o with other things on the same sheet. In Every Writer's full Address must be Given, or the qu receive no attention. In no case will the writer's nam to the questions in The Etude. Questions that have interest will not receive attention.]

C. B. H.—The time signature is the same as an arith tion and has its numerator (upper figure) and denomi figure). The upper figure designates the number of cou in a measure; the lower figure shows the value of ea would thus show that two half notes, or equivalent ther in each measure. If quarter notes occur two of them m to every count; in like manner four eighths would b count.

S. A.—The copying of orchestral parts is usually d member of the orchestra. The pay is about eight to t page. The requisites are accuracy, speed, ability to composer's roughly made manuscript (in this a practica of the various instruments is a great aid), and legibi writing. A knowledge of transposition is frequently ne

M. E K.—There is no conceivable manner of voice pro has not its advocates, even when it is opposed to all know ical laws. The following answers are based upon some and most authoritative opinions:—

It is a physiological impossibility to breathe through th singing without raising the base of the tongue against th so as to completely cut off the possibility of the air pass through the mouth and therefore completely stopping th of any sound.

The breath should be inhaled quickly, with the uppe chest raised, and exhaled as slowly as possible.

A thin, shrill voice may be softened by making the p softly on the open vowels—*ah-aw-oo*—not dwelling too one of them, keeping carefully within the limits in whic may be produced with the muscles of the vocal appara the mouth well opened, and the tongue lying on the mouth. Dr. Holbrook Curtis, one of the leading authori culture, recommends the practice of the vowel sounds preceded by the consonant M, thus—*mah-maw-moo*—the to avoid what is known as the "shock of the glottis," voice production that produces many evil results.

A. H. B.—For a book on vocal culture, giving informa mentary study, also suitable for blackboard work, we w mend "Seventy Lessons in Voice Training," by Alfr Retail price, 50 cents.

C. H. R. O.—Difficult passages with advanced pupils best one hand at a time, and it is often best for a begin a new piece that way when the time difficulties are in o not by note values, which find their difficult relations two hands. The best teachers, when they have a pupil what advanced but with a poor technic, require about t the pupil's practice on technical work at first, but set about one-third technic and two-thirds études and piec memorizing, etc.

M. F. A.—I sometimes have a pupil learn only the ensy of a piece, especially of sonatas. Is this fair to the best art? Yes, if your pupil would have played the remai piece poorly. It is often the case with good arrangeme melodies, that some of the movements are less interestin difficult for the pupil, and there can be no good common-s why parts should not be omitted, provided those which go together smoothly and pleasantly.

F. L. S.—1. The music which is published in The Er considerable ground. We aim to satisfy those of classica at the same time have something for the beginner and desire the more popular. Just how far we carry out our not tell. We hope we do not miss the mark very far. teachers give these selections to their pupils to study.

2. Letters can be addressed to W. S. B. Mathews, Chicago, Ill., and John S. Van Cleve, 45 Elm Street, Ohio.

3. A pupil who has completed Landon's "Piano Meth average way would hardly be ready for Czerny's "Etude o Book I I would prefer giving something more simpl Czerny 636, Duvernoy 120, or some of Mathews' Graded C

A. L. W.—1. Students who have mastered the Cho ought to be prepared to derive all the technical work th in the composition of such classic masters as Beethoven, Mo Chopin, Schumann, and modern composers like Rubinst kowski, etc.

Excerpts from sonatas, concertos, etc., comprising sin ments can be used to great advantage as studies—in fact, n advanced teachers use compositions in this way in prefer many studies.

I can recommend, however, some excellent studies Mayer, Op. 119 (Litolff Ed.); J. Nowakowski, Op. 25; Mos 95; Henselt, Op. 2 and 5; Winding (Aug.), Op. 18; Mosk 24; Scharwenka, Op. 27; Saint Saëns, Op. 52. E. A. Macf E. R. Kroeger have also written some highly interestin studies, which I recommend as being useful as well as t useful.

2. Any one of the following pieces would answer you "Valse Caprice," Op. 12, No. 1, Sinnicke; "Hark, Hark, Schubert-Liszt; "Wieniawski,"—1st Valse de Concert Caprice," Rubinstein; "Tannhäuser March," Liszt.

MENTAL BACKBONE.

BY S. A. EMERY.

The player sometimes lacks what may be called mental backbone; the will power is sluggish, the batteries of his motive nerve telegraph run low, and his playing is consequently dead. A *determination* to exert one's forces in a given direction is an indispensable prerequisite to every artistic performance. In the absence of confidence and of actual determination, the teacher of piano-forte playing—yes, the teacher of every known branch of study—may find the reason why so few students reach even mediocrity, much less marked success. For the lack of confidence the teacher is too often responsible. In teaching there is such a fault possible as "zeal without knowledge." When a pupil is harassed by correction of every fault that comes under the notice of an indiscreet teacher, the mind becomes so strained that some of its ordinary functions are temporarily suspended, and any long continuance of this unwise course, by causing habitual anticipation of correction at every point, destroys all confidence, and with it all continuity of thought or of playing.

Upon recently asking a lady what she played when in company, she replied: "Nothing. I used to play a good deal, and pretty well, too, I think, but I took lessons of a teacher who stopped me at every mistake, and he got me so into the habit of stopping that now I can t play a single piece." A wiser course, and one more certain to produce accurate playing, would have been to allow the lady to keep on till she reached a cadence, when she could have stopped and gone back to play the difficult parts repeatedly until they should become automatically easy, so to speak. It was said of a certain general that his ideas of military proprieties were such that if he found a soldier lacking a pair of shoes he would stop the entire army to have those shoes made. Are not some of our teachers open to a like criticism?

Another and equally detrimental interference of the mind with execution is the general uneasiness, anxiety, whatever we choose to call it, occasioned by a teacher's impatience or irritability. In one instance, that of a young lady who was herself a teacher, I found, especially in her right forearm, a degree of tension for which it seemed difficult to account, until a chance remark told me how ill at ease she usually had felt with her former teacher, who was excessively nervous and demonstrative. This needless cause being removed, the arm rapidly assumed a more nearly normal tension, thus reducing the fatigue of playing and bringing within her execution certain technic before regarded as impossible. Since cerebral and muscular tension beyond a certain degree are mutually reactive and harmful, it should be a teacher's care that too much of each is avoided; while too little causes the characterless playing that is simply unendurable. Study, either too intense or too long continued, often creates a cerebral tension that renders inoperative the usual laws of mental effort. The only remedy for this is either rest or an entire change in the character of one's work; the latter by withdrawing the mind from certain perplexities, often producing better results than the former. Hence the desirability, in preparing for a concert, of allowing reasonable periods of rest to interrupt a too continuous preparation of the programme, the rest itself accomplishing certain results beyond the attainment of persistent work.

VACATION OR VEXATION.

BY JOHN H. GUTTERSON.

The problem just now staring the average music teacher in the face is, What shall be done through the long, beautiful months of July and August? If your plans are all made and you are ready to shake the dust from your feet and enjoy a neight or ten weeks' absolute and well-earned rest, there is no further use for you to follow this story. But there are stacks of us who cannot afford to rest for two months. I had almost said *rust* for two months, and with that suggestive word, rust, for a theme, let me plunge head first into my sermon.

My pupils' recital was May 19th. Not a wind up, by any means. Some of the children retire from the field for a while, and what is the consequence? Ten to one they are the children over whom I have labored most faithfully, and who need the most careful overseeing; and the certainty of the state of *relapse* in which they will return in the fall produces almost a state of *collapse* in me, and is more wearing than the next six weeks' work with those who remain.

Instead of a vacation I would have every child come to me three times a week, *for the first year*, if I could have my way. For, by actual experience, the scholars who show the most progress *are* those who are most *often with* me, and musical ability and actual practice will not make the difference. The music teacher is a sort of storage battery, and the scholars come to be recharged. I don't say that I prefer teaching through July and August to taking a trip to Europe! But as I must begin work again in the fall *whatever* I do this summer, I go at my summer work strong in the conviction that I am doing *myself* and *them* good. Because, they are out of school, the lessons can all be given in the cool of the morning, and the parents will be *sure* to keep them practicing—to keep them out of mischief.

But why don't I rail at school vacations? Bless your heart, a child *can't* get sick of arithmetic when he spends his money for candy, nor of geography while he climbs hills and sails boats, and green apples and other forbidden fruit will keep the laws of philology well in his memory While as to music, one hour a day, shrunken at both ends, like all-wool flannel, and left off all together with the first warm day (like any other flannels), when *can* we make *musicians* of these children at this rate?

I hail with delight the child or adult who comes to me with mind fully made up to know something about music, and this *can't* be done unless there is good, uninterrupted work of *more* than ten months *in the year*.

One child said, as she went on her vacation, "*I will* practice this summer!" But my heart sank in my bosom, for I *know* what kind of practice she does when she expects me once in a week, and can *imagine* what she is doing now. So here I am hard at work, with almost as many as I had all winter. No storms prevent lessons, and no colds in the head disable the fingers; and the parents are glad to have me take the responsibility of one hour, even, a week.

I use a lighter vein of work with the adults than with the children, but make the same efforts to have good results; and though the New England coast *is* beautiful, and her hills and valleys *fair* and *cool*, yet I am doing satisfactory work, and shall go to my little season of rest with more money in my pocket, and without the awful dread of work to be done over again in the fall, and with the feeling that the children are interested, the parents pleased, and that *I* am aiding in routing that champion provider "of mischief for idle hands."

HINTS TO STUDENTS.

BY C. W. LANDON.

Rhythm is the life and soul of music.

Melody, harmony, and rhythm are all essential in the making of music.

Count ont time as conscientiously as you would count out money.

Half-way work brings half way results.

You must practice: then earn the contentment of practicing well.

Do you dislike practice? Learn to play your lessons well and you will enjoy it.

Don't dilly dally, but do honest work. Then your teacher and friends can approve.

Listen to your playing and make your fingers sing what you feel.

"There is no excellence without labor."—*Proverb.*

If learned wrong, it must be unlearned, and then learned again.

Poor practice is worse than none, for it fixes bad habits.

Inaccurate reading, lifeless practice, and bad habits prevent advancement.

Do not let yourself belong to the worthless multitude of poor players.

Good music and a good instrument should not be disgraced by poor practice.

Inattention to the teacher's instruction is a pupil's worst foe.

Always feel within you the rhythm of a piece.

Don't guess regarding a note, but think it out and know all about it.

Sit at the instrument easily, gracefully, and in repose.

The greater your interest, the shorter the hours.

Play it wrong a few times and you can scarcely get it correct.

To play an easy piece well is better music than to play a hard piece badly.

Interest and pleasure in your practice will advance you rapidly.

Are you discouraged? Know, then, that hard work will cure you.

To rest contented with the good leaves no place for the best.

"Any life that is worth living must be a struggle."—*Dean Stanley.*

"Art is so long, and wasted time so abundant."

A mistake may be an accident, but to repeat it is a blunder.

We cannot end right, unless we start right.

It never yet hurt anyone to study their very best.

Not trying to do right is as bad as doing wrong.

If you avoid a duty, you miss a triumph over your worst foe—yourself.

There is but one correct way. Almost right is wholly wrong.

"As thy days may demand, shall thy strength ever be."

"The hardest gained is the best retained."—*Proverb.*

Memorize some favorite passage daily.

Memorizing improves one's musical talent and performance.

Many hard passages are often easiest learned by memorizing them.

The pleasure given friends by our good playing is a sweet reward.

Music is more than lines and notes, and playing is more than finger gymnastics.

"Screw your courage up to the sticking-place and we'll not fail."—*Shakespeare.*

"Never allow your wits to be out wool gathering" when practicing.

You are playing that piece no better than you play its hardest passage.

Read somewhat in advance of your playing for correct time, fingering, and notes.

Read by pulses (counts), groups, and motives, rather than by single notes.

Do not use the pedals for a footstool; they require care and skill.

Master that hard passage before it masters you.

Win or die, but win first.

A dozen notes well played are better than a thousand badly done.

Good practice makes good players, and fine players are appreciated.

Is there a difficult passage? Conquer it that you may enjoy the victory.

"Evil is wrought by want of thought as well as want of heart."

Lazily shirk a difficulty now and it will lead to others insurmonntable.

To shirk a difficult task destroys self-respect.

Difficulties overcome increase moral and spiritual strength.

Excuses in place of practice never learned a lesson.

Your teacher desires good lessons, not plausible excuses.

In order to play any piece without a merely mechanical skill, we mnst imagine the scene or idea suggested by the music, and then, as far as possible, describe it in our playing, that it may be felt and understood. If you try to do this you will, by entering into the spirit of the music, lose a great deal of that nervousness that so many experience in playing before a number of people, and which it is well, by constant practice, to try to overcome.—Duffee.

THOUGHTS—SUGGESTIONS—ADV

PRACTICAL POINTS BY EMINENT TEACH

Accents.

There is a beautiful poem by Heine, in wh
how he was writing the name of his beloved
into the sand of the beach with a stick, an
treacherous billows came to the shore and
away; then he soars up in gigantic yearning
he could pluck the tallest fir tree out of s
forest, dip it into the crater of Mount Ætna
with this cyclopean pen in flaming letters upo
of the heavens: "Agnes!" What dimen
might say in awed admiration; but still t
pen, the crater inkstand, and the vast writing
as nothing compared with the size of those
which I should like to write all over musica
the word: "A-C C E-N T!"

If a musical thought seems abstruse, exag
accentuation a little, and it will clear up; if
not get smooth, exaggerate the accents, an
find that the fingering was not practical, or th
was incorrectly timed; if one hand has to pla
different from the other, settle the points of
exaggerating the accents, and you will
"swing" in both hands. Accent! accent!!
Music without accent is no music, it is a m
rather definitely pitched, but of an irritating

Many people, untutored in music, who say
hate Beethoven and love Sousa, arrive at th
because they perhaps have never heard the
Beethoven as well played as those of Sousa.
cause it is easier to give strong *accents* in Sou
than in Beethoven's.

Accent must be l While listening to music
sciously arrange our breathing, the action of
the pulse, like a metronome; and the easie
cess of getting ourselves into the right w
made to us, the better we feel, and the more v
music. This process depends entirely upon
and no matter how delicate they may be, the
main perceptible, and the more we exagger
while practicing, the quicker we overcome a
ties. Accent is the life-pulse of music!—Co
v. Sternberg.

* * * *

Perseverance in Practice.

Most students reckon their practice by th
voted to it. If they read the biographies of
formers they will see that this is not the mode o
of snch great men and women of perseveranc
play difficult passages several hundred or thous
if necessary. The manager of Paderewski no
method of practice of the wonderful virtuoso
one occasion thought he would count how m
the peerless performer deemed it necessary to
a certain run. The manager had counted two
and fifty times, and Paderewski still kept or
does this teach the young student? Go at you
with a purpose. Practice little portions of a
one sitting. Begin by playing one portion
times slowly and carefully. If you cannot
after that, then play it twenty times; if twenty
not conquered it, then forty times; and thus
doubling the number till you have thoroughly
one little portion. Take a slip of paper and
and mark down every time you have played
tiously that one particular spot of 2, 4, or 8 n
Concentration and perseverance are necessary
progress.—C. W. Grimm.

* * * *

Slow Practice.

Much is said about "slow practice," b
teachers do not seem to realize that pupils onl
vague idea of what the teacher means by "slow
slowest rate of speed the student would think o
would probably be much faster than the teach
of "slow;" therefore, to give a clear, definite
the pupil, the rate of speed must be measur
nothing does this better than a metronome;

PUBLISHER'S NOTES.

We have purchased the right and title to publish the work by Louis C. Elson entitled "European Reminiscences." A description of it will be found under New Publications in another part of the journal. The work was published to be sold by subscription and has not been sold in any other way up to the present time. It contains 300 pages, large size, and is one of the most charmingly written books in all musical literature. It also contains 17 illustrations. It is just the kind of literature a musician wants for summer reading, and is the next best thing to going abroad one's self. The work is not exclusively musical; it is Europe seen through the eyes of a musician. The following are some of the topics bespoken in the work:—

Sketch of the Leipsic Conservatory.
Interview with Jadassohn.
An Evening with Reinecke.
A German Kneipe.
Gade and the Danish State Conservatory.
An Interview with Svendsen.
Summer Music in the Far North.
Two chapters on Bayreuth; one on Vienna which tells all about the Gypsy-Hungarian Music.
Zither Music in the Alps.
An Interview with Massenet.
The Grand Opera at Paris.
Music on the Grand Canal at Venice.
A description of the musical advantages and disadvantages of the different European capitals.

It will be seen from this list of subjects that all countries in Europe have been visited. The work has been thoroughly revised by the author, and brought up to date. The new edition will be ready for delivery some time in June. We would like to see every music lover read this book during the coming summer, and in order to bring it within the reach of all we will make a special price on it for the month of June. The former price of the book was $3.50; we will make the special price for June 75 cents, postage paid. We hope to receive hundreds of orders for this most delightful book. We have been searching for something out of the ordinary for summer reading for musicians, and are confident that what we offer will more than please our readers.

Those who have good standing accounts with us can have the book charged to their regular monthly account. The book will not be sent on approval at the special price.

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The two-step "Up to Date," by Adam Geibel, is destined to become one of the most popular of pieces of this class. The piano solo is already in the third edition. The piece has also been arranged for four hands and for full orchestra.

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Our attention has been called to the fact that among the many names and addresses of teachers of Mason's "Touch and Technic," which we have published in The Etude from time to time, none are from Duluth, Minn., and our correspondent, a music teacher of Duluth, suggests that some efficient teacher of the system hold a short summer course in that city, thinking that if tuition is put at a reasonable figure it would prove a success. We take pleasure in submitting the suggestion to our readers.

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At this time of the year catalogues of colleges and conservatories are reprinted. We would suggest a revision of the musical course. In many cases these courses are not adhered to strictly, but it is well to have only works of unquestionable authority represented. The day is gone by for Bertini's instruction. Richardson is equally antiquated; Czerny and Kohler are fast dying out. For the most advanced work on technic the volumes of "Touch and Technic," of Dr. William Mason, cannot longer be ignored. The work has taken the place of Plaidy, and we would urgently advise it as a part of the curriculum of study in the musical departments of our colleges. Many have already made the change. Another work which should be similarly recognized is "Standard Graded Course of Studies for the Pianoforte," in ten grades, by W. S. B. Mathews. The studies contain the best of all writers of piano études. They will be kept up to date. As new and better studies appear, they will be engrafted into this course, and those studies will be eliminated that are not required. In this way the work will always be abreast of the times. In reprinting your circulars for next season, consider the adoption of these two important works.

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We do not believe in stagnation among music pupils during the summer—much of the good work of the teacher and pupil during winter is utterly wasted by idleness during our long summers. We have two articles in the issue bearing directly on this point. One of the best things to keep alive the musical interest during summer is The Etude, with its good new music. This plan has been tried repeatedly, with great success. If you have promising pupils, whose musical interest you must keep alive during the hot weather, give them The Etude to read and to play. A considerable deduction is made for this purpose; 25 cents will pay the subscription for three summer months. Surely there is not a pupil of any promise that will miss this chance. It means that the pupil will return in the fall with increased interest.

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During the summer months we will continue to send our new music to any who wish. There are many who teach more in summer than in winter. To this class such an arrangement would be welcome. The number of new pieces each month is about ten. This arrangement begins with June and ends in September.

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We have just issued a new edition of our "Sonatina Album." It is entirely revised. The book, when first issued, contained the best we had in that line. This is seven years ago, and in that time we have added many good sonatinas to our catalogue. These are all contained in the new edition. The price has also been reduced to the profession and trade. The book in its new form will make many new friends.

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The Gyastile is a small device or machine to develop the hands of musicians by *scientific method*. Weighing only *six ounces*, can be carried in the hand satchel or in the pocket. List of exercises goes with each machine. It is so *small* and *inexpensive* that every musician can have one, *every child*, and all older musicians, as it is adapted to each, to strengthen the weaker parts, to keep oldest fingers and hands flexible. The proper use of it rapidly develops the hands, rendering the fingers and wrists supple and strong, ready for the highest degree of dexterity upon the keyboard or strings. Special discount to the profession. *Send to us for circular.*

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Send ten cents for sample copy of Diploma, printed by us. It is lithographed on fine parchment paper, and is so worded as to be suitable for any branch of education, or for schools, or for private teachers.

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Return all "On Sale" music not wished during June or July.

We expect full settlement before the new season begins, in September.

Do not neglect to mark your name on the outside of all packages returned to us. Use gummed label, enclosed in June first statement, for this purpose.

In returning goods from a distance it is often cheaper to return by mail, in four-pound (4 lbs.) packages, than by express. We would advise you to find out which is cheaper; ask your express agent the charge to Philadelphia on so much weight—whatever your package weighs—and compute, yourself, the cost by mail—two ounces (2 ozs.) for one cent. It is *no* cheaper, in returning music by express, to have us pay the charges, although in sending packages to you it is, in some cases.

To those teachers who go to a new locality in the summer, or have leisure time, we would draw especial attention to the opportunity offered for soliciting subscriptions to this journal. More has been done during the past year than ever before in this line, for several reasons: The journal has been better than ever before, and it has been appreciated; the premiums we offered have been valuable ones to music teachers and students, and last, but not least, we have been more liberal than ever before. Try for a *number* of subscriptions, and if you fall short, we give premiums for from one up. Send for our Premium List and instructions and free sample copies to assist you in the work.

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We are ever on the lookout for exceptionally valuable articles in the music line for the obtaining of subscriptions to this journal. We have now four styles of *Music Cabinets*—something every studio or parlor needs. We have been trying to get a good line of them for years, and have just succeeded. The retail prices range from ten to thirty dollars. They are made in a number of kinds of wood, and we feel sure they will give satisfaction. Given for nine, twelve, sixteen, and twenty-four subscriptions, respectively. A liberal discount to those wishing to pay cash. Pictures and full particulars sent upon application.

* * * *

The two works, "Pronouncing Dictionary," by Dr. Clarke, and "Preparatory Touch and Technic," by Carrie E. Shimer, are progressing satisfactorily. The special offer on these works is still open. At the present rate of progress it will take nearly all summer to complete them. The special price on the dictionary is fifty cents; on Shimer's "Preparatory Touch and Technic," twenty-five cents. Send in your subscription for a copy of these books before it is too late. Full descriptions of these works have been given in past issues of the journal.

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Arrange with the management of your school to have the profits on music sales turned toward building up a musical library for your pupils. Several schools are doing this, and it soon furnishes a good musical library. You can give a concert once each year for the same worthy purpose, and this idea successfully appeals, you will find, to the generosity of your community.

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Get the public reading rooms of your town to keep The Etude on their reading tables. Why not furnish it yourself to the reading room of your Y. M. C. A.?

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We publish a superior collection of sheet music and music books exclusively for the Reed Organ. We will send copies out on approval if requested. We are making a specialty of this line of music. These publications are under the supervision of the celebrated musician, Charles W. Landon. Each piece is particularly arranged for and adapted to this popular instrument.

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Music pupils are invited to write us about their music teachers. Give us an account of what you like best in him or her, and of what displeases you in them. If you have any grievances, air them. We will not print your name, but you should sign it, for the editor must know who has written. Write only on one side of the paper. Tell us of your ambitions, successes, and disappointments. Give the titles of three of your favorite pieces, including the composer's name. You may get help from your parents if you like. We hope to edit and publish your replies in The Etude.

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Most painstaking care is being taken to put in only exceptionally fine pieces in Landon's new "Method for the Piano." Another feature which will be duly appreciated by both pupil and teacher is that even the technics are pleasing music. The underlying pedagogical ideas